

ABBA

The Visitors

UNION SONGS AB



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All songs written, arranged & produced by  
Benny Andersson & Björn Ulvaeus.

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# "THE VISITORS"

*Stacia*



# THE VISITORS (Crackin' Up)

Words & Music by: Benny Andersson & Björn Ulvaeus

Music score for the first section of 'The Visitors' (Crackin' Up). The key signature is G major (one sharp). The vocal line starts with a melodic line over a piano accompaniment. The lyrics are:

I hear the door - bell ring and sud - denly the pa -  
 The sig - nal's sound - ing once a - gain and some - one tri -  
 These walls have wit - nessed all the an - guish of hu - mi -

The piano part features a bass line with chords A, Dsus 4, D, Dsus 4, D.

Music score for the second section of 'The Visitors'. The key signature is G major. The vocal line continues with a melodic line over a piano accompaniment. The lyrics are:

- nic takes me, the sound so o -  
 the door knob. None of my friends  
 - li - a - tion and seen the hope

The piano part features a bass line with chords A.

Music score for the third section of 'The Visitors'. The key signature is G major. The vocal line continues with a melodic line over a piano accompaniment. The lyrics are:

- mi - nous - ly tear - ing through the si - - lence.  
 would be so stu - pid - ly im - pa - tient,  
 of free - dom glow in shin - ing fa - ces.

The piano part features a bass line with chords Dsus 4, D, Dsus 4, D, A.

I can - not move,  
and they don't dare come.  
And now they've come.  
I'm stand to come to take  
here me,

Am

numb and fro - zen  
a - ny-more now.  
come to brake me,

Em

a - mong the things I love so dear - ly,  
But how I loved our se - cret meet - ings,  
and yet it is - n't un - ex - pec - ted.

D

the books, the paint - ings and the  
 we talked and talked in qui - et  
 I have been wait - ing for the

A

fur - ni - ture. Help  
 voi - ces. Smil  
 vi - si - tors. Help  
 me! me!  
 me! me!

G D A

1. 2-3.

A

Now I hear them mov-ing, muf - fled noi - ces com - ing through the door, I feel I'm

A G D A G

crack-in' up. Voi - ces grow - ing loud - er, ir - ri - ta - tion build-ing,

D A G D A

and I'm close to faint-ing, crack - in' up. They must know by now I'm in

G D A G

here, trem - bling in a ter - ror ev - er - grow-ing, crack-in' up.

D A G D A

My whole world is fall - ing, go - ing cra - zy. There is no es-cap-ing now. I'm crack-in' up.

G D A G D

A Em A

Em D

A Em A

Em D

Em D

A Asus 4 A

*D.C. al Ⓛ*

Asus 4 A G

Now I hear them mov-ing, muf-

- fled noi - ces com-ing through the door, I feel I'm crack-in' up.

D A G D A

Voi - ces grow-ing loud - er, ir - ri - ta - tion build-ing, and I'm close to faint-ing,  
 G D A G

crack-ing up. They must know by now I'm in here, trem - ling in a  
 Now I hear them mov-ing, muf - fled noi - ces com-ing  
 D A G D A

ter - ror ev - er - grow-ing, crack-in' up. My whole world is fall - ing, go -  
 through the door, I feel I'm crack-in' up. Voi - ces grow-ing loud - er,  
 G D A G

- ing cra - zy. There is no es - cap-ing now, I'm crack-in' up.  
 - ri - ta - tion build-ing, and I'm close to faint-ing, crack-in' up.  
 D A G D A

*Repeat and fade out*

*Repeat and fade out*



# HEAD OVER HEELS

Words & Music by: Benny Andersson & Björn Ulvaeus



C♯m



F♯m



H

E

C♯m



F♯m

G♯7

C♯m



I have a

G♯

C♯m

ve - ry good friend, the kind of girl who likes to  
 one I ad - mire. He's so cou - ra - geous but he's

fol - low a trend. She has a per - so - nal style -  
 con - stant - ly tired. Each time when he speaks his mind

some peo - ple like it, oth - ers tend to go wild! You hear her  
 she pats his head and says: »That's all ve - ry fine, ex - ert that

voice eve - ry - where, ta - king the chair, she's a lead - ing la - dy,  
 will of your own when you're a lone, now we'd bet - ter hur - ry», and

H7 G<sup>#</sup>7 C<sup>#</sup>m C<sup>#</sup>m/H A G<sup>#</sup>

with no trace of he - si - ta - tion she keeps go - ing. Head o - ver heels, break-ing her way,  
 with no trace of he - si - ta - tion she keeps go - ing.

C♯m G♯/C♯ C♯m C♯7 F♯m/C♯ C♯ F♯m/C♯ H

push-ing through un - known jun - gles eve - ry day. She's a girl

G♯m7 G♯7 C♯m

with a taste for the world! (The world is like a playing-ground where

H A G♯sus4 G♯7 C♯m G♯/C♯ C♯m C♯7

she goes rush - in'.) Head o - ver heels, set - ting the pace, run - ning the

F♯m/C♯ C♯ F♯m/C♯ H

gaunt - let in a whirl of lace. She' ex-treme, if you know what I mean.

G#m7 G#7 C#m H A G#sus4 G#7

1.

Her man is

C#m

2.

C#m

F#m H E

Sheet music for a vocal piece, likely a duet or trio, featuring three staves (Treble, Alto, Bass) and a piano/organ part. The music is in common time, with a key signature of four sharps (F# major). The vocal parts are mostly in C# major, with some changes to F# major, G# major, and H major. The piano/organ part provides harmonic support and includes a section for a choir. The vocal parts enter at different times, with some parts singing in unison and others in homophony. The music includes lyrics and performance instructions like 'rit.' (ritardando) and 'D.S. al ♂' (Dynamic Sforzando at male symbol).

Sheet music for a vocal piece, likely a duet or trio, featuring three staves (Treble, Alto, Bass) and a piano/organ part. The music is in common time, with a key signature of four sharps (F# major). The vocal parts are mostly in C# major, with some changes to F# major, G# major, and H major. The piano/organ part provides harmonic support and includes a section for a choir. The vocal parts enter at different times, with some parts singing in unison and others in homophony. The music includes lyrics and performance instructions like 'rit.' (ritardando) and 'D.S. al ♂' (Dynamic Sforzando at male symbol).



# WHEN ALL IS SAID AND DONE

Words & Music by: Benny Andersson & Björn Ulvaeus

D G/D A/C# D G/D A/C#

D A/C# Hm F#m/A G A/C#

D

Here's to us, one more toast and then we'll pay the bill.  
In our lives we have walked some strange and lone - ly treks,  
It's so strange when you're down and ly - ing on the floor

G A D

Deep in - side  
slight-ly worn  
how you rise,  
both of us  
but dig-ny - fied  
shake your head,  
can feel  
and not  
get up  
the au - tumn chill.  
to old for sex.  
and ask for more.

Birds of pass - age, you and me, we fly in - stinc - tive-ly.  
 We're still striv - ing for the sky, no taste for hum - ble pie.  
 Clear-head - ed and o - pen - eyed with noth - ing left un-tried.

When the sum - mer's o - ver and the dark clouds hide the sun,  
 Thanks for all you're gener - ous love and thanks for all the fun.  
 Stand-ing calm - ly at the cross - roads, no de - sire to run.

1.

neith-er you nor I'm to blame when all is said and done.  
 Neith-er you nor I'm to blame when all is said and done.  
 There's no hur - ry an - y - more when all is said and done.

A/C# Hm F#/  
A G A7 D

2.

D G/D

Dsus D G/D D.S. al

Dsus D A/D D D.S. al

Standing calm - ly at the cross - roads, no de - sire to run.

D A/C $\sharp$  Hm F $\sharp$ m/A G A7/C $\sharp$

There's no hur - ry an - y - more when all is said and done.

D A/C $\sharp$  Hm F $\sharp$ m/A G A7

D G/D Dsus D

*Repeat and fade out*

G/D Dsus D

*Repeat and fade out*

# SOLDIERS

Words & Music by: Benny Andersson & Björn Ulvaeus

Do I hear what I think I'm hear - ing? Do I see the signs I think I see?  
 What's that sound, what's that dread-ful rum - ble? Won't some-bo-dy tell me what I hear,

F#m C#m F#m C#m

or is this just a fan - ta - sy?  
 in the dis - tance but draw-ing near?

D F#m

Is it true that the beast is wak - ing, stir-ring in his rest-less sleep to - night,  
 Is it on - ly a storm ap-proach - ing, all that thun-der and the blind-ing light,

C#m F#m C#m

in the pale moon - light?  
 in the win - ter night?

In the grip of this  
 In the grip of this

H Hm F#m

cold De - cem - ber you and I have rea - son to re - mem - ber.  
 cold De - cem - ber you and I have rea - son to re - mem - ber.

C♯m F♯m E

Sol-diers write the songs that sol - diers sing, the songs that you and I don't sing.

A F♯m D Dm A

They blow their horns and march a-long. They drum their drums and look so strong.

D A F♯m

You'd think that noth-ing in the world was wrong.

A D E

Sol-diers write the songs that sol-diers sing, the songs that you and I won't sing.

A F#m D Dm A

Let's not look the oth-er way, tak-ing a chance, 'cause

Hdim C#7 F#m

if the bug-ler starts to play we too must dance. 1.

D E A

F#m C#m F#m C#m

*Repeat and fade out*

dance.

(guitar solo ad lib.)

A                    F#m                    D                    Dm                    A                    F#m                    D                    Dm

# I LET THE MUSIC SPEAK

**Words & Music by: Benny Andersson & Björn Ulvaeus**

3/4

Cm

I'm hear - ing im - a - ges, I'm see - ing songs - no po - et  
Some streets are emp - ti - ness. Dry leaves of au - tumn rust - ling

Cm. Cm/B♭ D7/A G7 Cm

has down ev - er paint - ed. Voi - ces call out to me  
an old al - ley. And in the dead of night

A♭/C Cm Fm Fm/E♭

straight to my heart, so strange, yet we're in so some well an - ac -  
 find my self a blind man in some an - cien

G7/D D**7** C7 Fm Fm/E<sup>b</sup> F#dim

- quaint - ed. I let the mu - sic speak with no re - strains, I  
 val ley. I let the mu - sic speak lead - ing me gent - ly,

G Cm Cm/B<sup>b</sup> D7/A G7

let urg - my feel - ings take a lov - - - ver. Car - ry my soul a - way  
 ing me like a lov - - - ver. Lead - ing me all the way

Cm A<sup>b</sup>/C Cm Fm Fm/E<sup>b</sup>

in - to the world where beau - ty meets the dark - ness of the est  
 in - to a place where beau - ty will de - feat the dark - ness of the est

rit.

G7/D D**7** C7 Fm Fm/E<sup>b</sup> F#dim G

day.  
day.

Where my mind is like an open window, where the high and healing dis-tur-bance, no

Where I'm one with eve-ry grand il - lu - sion, no

Cm B<sup>♭</sup>/D B<sup>♭</sup> E<sup>♭</sup> B<sup>♭</sup>/D G/H

winds in - tru - blow. From my shal-low sleep the sounds a - wake me. I let them take me.  
in - sion. Where I let the wist-ful sounds se - duce me. I let them use me.

G7 Cm B<sup>♭</sup>/D B<sup>♭</sup> E<sup>♭</sup> D<sup>♭</sup>

Let it be a

Cm/G G

joke,  
3:d time instr. - - - - - let it be a smile, let it be a

Cm A<sup>♭</sup>/C Cm A<sup>♭</sup>/C

farce if it makes me laugh for a lit - tle while. Let it be a  
 Cm Cm/B<sup>b</sup> A<sup>b</sup> G7 Cm

tear, let it be a sigh com-ing from a  
 Cm A<sup>b</sup>/C Cm A<sup>b</sup>/C

1.  
 heart, speak-ing to a heart, let it be a cry.

Cm Cm/B<sup>b</sup> A<sup>b</sup> G7 Cm

3 3 3 3  
 Cm

3  
4

3  
4  
rit.  
Adim Cm/G G

3  
4

3  
4

Cm

2.  
D.S. al 

cry.

D.S. al 

Cm

cry.

Cm

Let it be a joy of each new sun - rise or the mo-ment when the

B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> G/H



day dies. ——— sur-ren-der with-out re - - ser -

G7 Cm B $\flat$  B $\flat$ /D E $\flat$

- va - tion. No ex - pla - na - tion. ——— No ques-tions

E $\flat$ /D $\flat$  A $\flat$ /C

why. ——— I take it to me and let it flow

Fm C rit.

through me, yes, I let the mu - sic speak, I let the mu - sic speak.

rit. E $\flat$

G Cm Fm6 E $\flat$ /G Fm6/A $\flat$  B $\flat$ 7 E $\flat$

# ONE OF US

30

Words & Music by: Benny Andersson & Björn Ulvaeus

Music score for 'One of Us' featuring piano and vocal parts. The score includes lyrics and chords for each section.

**Piano Part (Top Staff):**

- Measures 1-2: G, G/F♯, Em, D
- Measures 3-4: C, E+, Am, A7
- Measures 5-6: G/D, G
- Measures 7-8: Am/D, D7, G
- Measures 9-10: G
- Measures 11-12: G
- Measures 13-14: G
- Measures 15-16: G
- Measures 17-18: G
- Measures 19-20: G
- Measures 21-22: G
- Measures 23-24: G
- Measures 25-26: G
- Measures 27-28: G
- Measures 29-30: G
- Measures 31-32: G
- Measures 33-34: G
- Measures 35-36: G
- Measures 37-38: G
- Measures 39-40: G
- Measures 41-42: G
- Measures 43-44: G
- Measures 45-46: G
- Measures 47-48: G
- Measures 49-50: G
- Measures 51-52: G
- Measures 53-54: G
- Measures 55-56: G
- Measures 57-58: G
- Measures 59-60: G
- Measures 61-62: G
- Measures 63-64: G
- Measures 65-66: G
- Measures 67-68: G
- Measures 69-70: G
- Measures 71-72: G
- Measures 73-74: G
- Measures 75-76: G
- Measures 77-78: G
- Measures 79-80: G
- Measures 81-82: G
- Measures 83-84: G

**Vocal Part (Bottom Staff):**

**Section 1:**

- They passed me by,  
I saw my-self
- all of those great ro - man - ces.  
as a con-cealed at - trac - tion.
- You were, I  
I felt you

**Section 2:**

- felt, rob-bing me  
kept me a - way
- of my right - ful chan - ces.  
from the heat and the ac - tion.
- My pic-ture clear,  
Just like a child,

**Section 3:**

- Hm
- Cmaj9
- C
- Dsus4
- D
- G
- Gmaj7

eve-ry-thing seemed so ea - sy, \_\_\_\_\_ and so I dealt you the blow, one of  
 stub-born and mis - con-ceiv ing, \_\_\_\_\_ that's how I start - ed the show, one of  
 Hm Em Em7/D C Hm

us had to go. Now it's diffe-rent, I want you to know. One of us is  
 us had to go. Now I've changed and I want you to know.

Em Am Am7/G D

cry - in', one of us is ly - in' in her lone - ly bed. Star-ing at the

G G/F# Em Em7/D C Esus4 E/G# Am A

ceil - ing, wish-ing she was some-where else in - stead. One of us is

D C D G Em C D

lone - ly, one of us is one - ly wait-ing for a call.

G G/F# Em Em7/D C E+ E+/G#

Sor - ry for her - self, feel - ing stu - pid, feel - ing small,

Am A7/C# G/D

1. 2.

wishing she had nev-er left at all. Nev - er left at

Am/D D D

D.S. and fade out

all.

Star-ing at the

D.S. and fade out

G G/F# Em Em7/D C E+ E+/G# Am A



# TWO FOR THE PRICE OF ONE

Words & Music by: Benny Andersson & Björn Ulvaeus

The musical score consists of six staves of music. The top two staves are for the piano, with the right hand in the treble clef and the left hand in the bass clef. The bottom four staves are for the voice, with the right hand in the treble clef and the left hand in the bass clef. The music is in common time, with a key signature of one sharp (F#). The vocal part includes lyrics in parentheses.

Chords indicated below the staves:

- Staff 1: Dmaj7, D, Dmaj7, D, Hm11, Hm
- Staff 2: Hm11, Hm, Em9, Em, Em9, Em
- Staff 3: D, Hm
- Staff 4: (He had what you might call a trivial occu-pa-tion, he cleaned the plat-forms of the  
He called the num-ber and a voice said: A-lice Whit-ing. The voice was hus-ky and it)
- Staff 5: (lo-cal rail-way sta-tion. With no ro-mance in his life some-times he wished he had a wife.  
sound-ed quite ex-cit-ing. Was he a-mazed at his luck, the pur-est streak of gold he'd struck.)
- Staff 6: Em

He read the mat - ri - mo-nial ad - ver - tis - ing pag - es, the cries for help from diffe- rent  
 He said: I read your ad, it sound-ed rath - er thrill - ing. I think a meet - ing could be

D

peo - ple, diffe- rent ag - es, but they had noth - ing to say, at least not un - til the day  
 mu - tual - ly ful - fill - ing. Why don't we meet for a chat, the three of us, in my flat?

C/E D/F♯ G D/F♯

when some-thing spe - cial he read. This is what it said:  
 I can't for - get what I read. This is what it said:

E H/D♯ Em A

If you dream of the girl for you, then call us and get two for the price of one.

D A Em Hm Em Em9 A

We're the an - swer if you feel blue, so call us and get two for the price of one.

If you dream of the girl for you, then call us and get

two for the price of one. We're the an - swer if you feel blue, so

call us and get two for the price of one.

1.

Em Em9 A D Dmaj7 D

2.

Hm11 Hm Hm11 Hm Em9 Em Em9 Em

She said: I'm sure we must be per-fect for each oth - er, and if you doubt it you'll be certain when you meet my mother. one.

rit.

D D7/C

G D

*Repeat and fade out*

G D

# SLIPPING THROUGH MY FINGERS

Words & Music by: Benny Andersson & Björn Ulvaeus

Music score for 'Slipping Through My Fingers' featuring four staves of music with lyrics and chords. The music is in common time and includes the following lyrics and chords:

Staff 1 (Treble and Bass staves):

- Chords: B♭, B♭m, F, Am
- Lyrics: School - bag in hand, Sleep in our eyes, she leaves home her and me in the ear - ly mor - ning at the break - fast ta - ble,

Staff 2 (Treble and Bass staves):

- Chords: B♭, B♭m, F, Am
- Lyrics: wav - ing good - bye with an ab - sent - mind - ed smile. bare - ly a - wake I let pre - cious time go by.

Staff 3 (Treble and Bass staves):

- Chords: B♭, B♭m, F
- Lyrics: I Then watch her go when she's gone with a surge there's that odd of that me - lan -

Staff 4 (Treble and Bass staves):

- Chords: B♭, B♭m, F
- Lyrics: well-known sad - ness, and I have to sit down for a while. - cho - ly feel - ing and a sence of guilt I can't de - ny.

The feel-ing that I'm loos-ing her for - ev - er  
 What hap-pened to the won-der - ful ad - ven - tures,

B♭ C F

and with-out the pla-ces real - ly I had en - ter - ing planned for us her world.  
 to go?

A7 B♭ C F

I'm glad when - ev - er I can share her laugh ter, that  
 Well, some of it we did but most we did - n't, and

F/A B♭ C F

fun - ny lit - tle girl. Slip-ping through my  
 why, I just don't know.

Csus 4 C Fsus 4 F

fin - gers all the time, I try to cap - ture eve - ry min - ute,  
 3:d time instr. - - -

B♭ F Am Gm

the feel - ing in it. Slip-ping through my fin-gers all the time, do I real-ly

B♭ F Csus 4 C F

see what's in her mind? Each time I think I'm close to know - ing

B♭ F Am Gm

1.

she\_\_ keeps\_\_ on\_\_ grow-ing. Slip-ping through my fin-gers all the time. \_\_\_\_\_

B♭ F Csus 4 C F

2.

Some - times I wish that I could freeze the pic - ture and

F B♭ C F A7

D.S. al

save it from the fun-ny tricks of time. Slip-ping through my fin-gers. \_\_\_\_\_

B♭ C F B♭ C F D.S. al

School - bag in hand she leaves home in the ear -

F B♭ B♭m F

rit.

- ly mor - ning, wav - ing good-bye . with an ab - sent - mind - ed smile.

rit.

Am B♭ B♭m F Am

# LIKE AN ANGEL PASSING THROUGH MY ROOM

Words & Music by: Benny Andersson & Björn Ulvaeus

F

Long a - wait - ed dark - ness falls  
Half a - wake and half in dreams

cast - ing shad - ows on the  
see - ing long for - got - ten

C/E      Gm

walls.  
scenes.

In the twi - light hour I am a - lone  
So the pre - sent runs in - to the past.

F      F/A      B♭      Gm      D/F♯      Gm

Sit - ting near the fi - re - place,  
Now and then be - come en - twined

dy - ing em - bers warm my face  
play - ing games with - in my mind

in this peace - ful so - li -  
like the em - bers as they

G C/E F C/E

-tude,  
die.

all the out - side world sub - dued.  
Love was one pro-longed good - bye.

C C/E

Eve - ry-thing comes back to me a - gain  
And it all comes back to me a - gain in the gloom,  
in the gloom,

F/A B Gm D/F# Gm Gm7/F

1. 2.

like an an - gel pass-ing through my room.  
like an an - gel pass-ing through my room.

C/E C7 F F

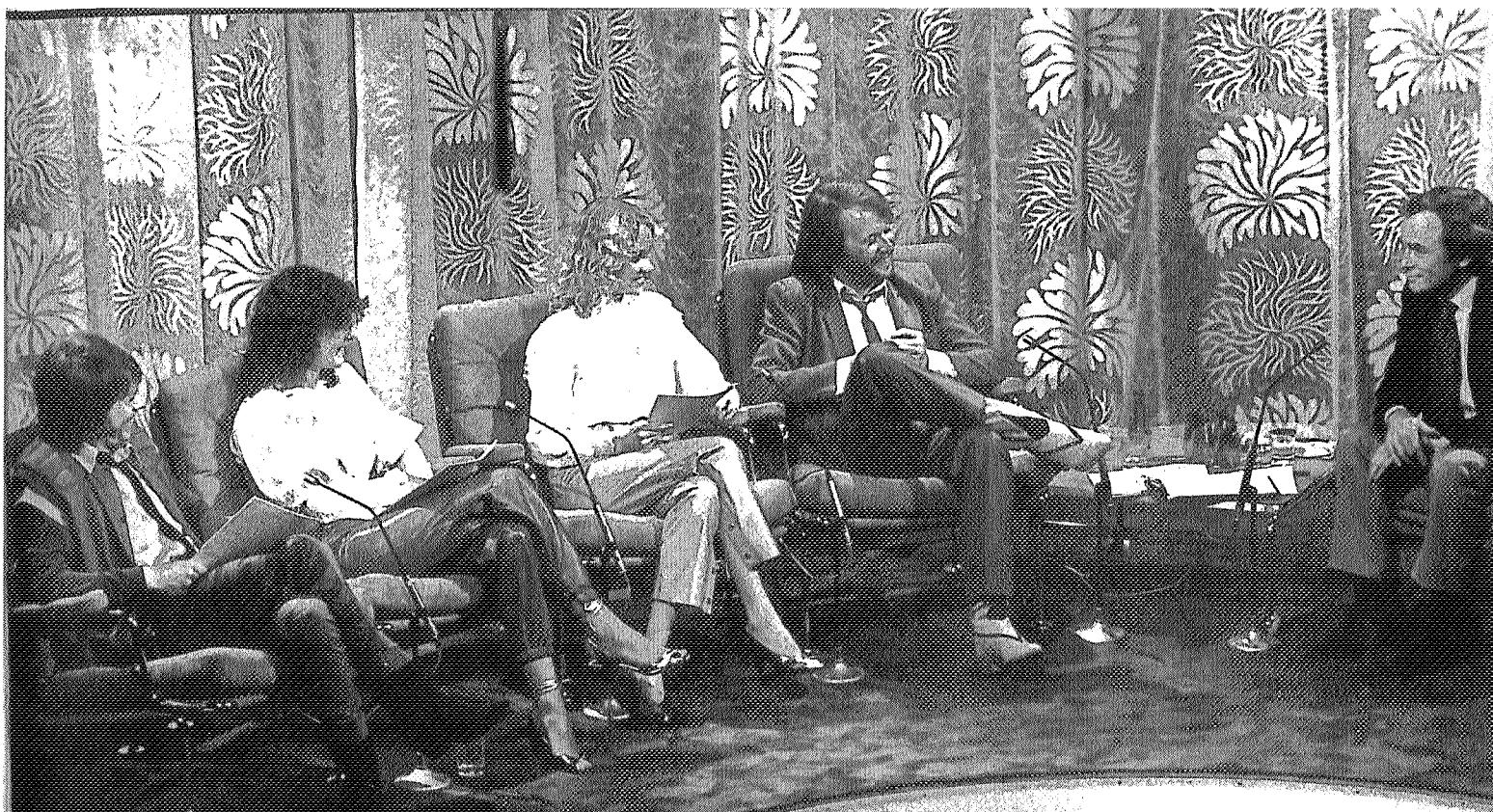
I close my eyes and my twi-light i - ma - ges go by

C/E C F Dm Gm Gm7/F C/E F

rit.

all too soon, like an an - gel pass-ing through my room.

C C7/B♭ B♭ F/A Gm C7/E C7 F



# SHOULD I LAUGH OR CRY

Words & Music by: Benny Andersson & Björn Ulvaeus

He stands tower - ing o - ver me  
He's dressed in the striped py - ja - danger - ous - ly in - dif -  
Strange, how me in - dif -

B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭

be - side los - ing his head,  
mas that my bed, trou - sers too short,  
- ferent I have bought, cold as a stone.

F/A Gm C/E

Tells  
Gives  
No

me  
me  
more

I must take  
of his small  
pain where there  
him  
phi -  
was

seri - ous - ly,  
- lo - so - phy,  
pain be - fore.

dron - ing on the u - sual way. He's such  
car - ries on the way he does, and me,  
Far a - way he ram - bles on, I feel

a clev - er guy,  
I get so tired,  
my throat go dry,

and I won - der: Should I laugh or cry?  
and I won - der: Should I laugh or cry?  
and I won - der: Should I laugh or cry?

1. 2-3.

High and mighty his ban - ner flies, a fool's pride in his eyes,  
standing there on his toes to grow in size.  
All I see is a big bal-loon half-way up to the moon.

B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>

E<sup>b</sup> Cm F B<sup>b</sup> E<sup>b</sup> F Dm

E<sup>b</sup> Cm Gm/D D7 Gm B<sup>b</sup>11 B<sup>b</sup>7

E<sup>b</sup> Cm F B<sup>b</sup> E<sup>b</sup> F Dm

He's wrapped up in the warm and safe co - coon

E♭ Cm Gm/D D7 Gm Gm7/F

of an e - ter nal lie, so should I laugh or cry?

C7/E B♭/F F7

B♭ E♭/B♭ B♭ E♭/B♭

D.S. al 

B♭ E♭/B♭ B♭/F F11 F11/G

So should I laugh

'. The piano left hand part is mostly rests in the middle section." data-bbox="62 94 936 829"/>

or cry?

F7/A      B<sup>b</sup>      Eb/B<sup>b</sup>      B<sup>b</sup>      Eb/B<sup>b</sup>

B<sup>b</sup>      Eb/B<sup>b</sup>      B<sup>b</sup>      Eb/B<sup>b</sup>      B<sup>b</sup>      Eb/B<sup>b</sup>

*Repeat and fade out*

B<sup>b</sup>      Eb/B<sup>b</sup>      B<sup>b</sup>      Eb/B<sup>b</sup>      B<sup>b</sup>      Eb/B<sup>b</sup>





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